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"ENOCH'S PILLARS"
THE RELATION OF ART MU-
SEUMS TO EDUCATION¹

BY

JOHN H. FINLEY

WHEN Themistocles was asked, says Plutarch, to speak freely concerning the affairs of the Greeks, before the Persian King, Xerxes, he replied that a man's discourse was like a Persian carpet, the beautiful figures and patterns of which can be shown only by spreading and extending it out; when it is contracted and folded up they are obscured and lost. The King bidding him take what time he would, he said that he desired a year, in which time he learned the Persian language sufficiently to say in the King's own tongue what he wished to speak to the King.

I should (like Themistocles) need a whole year in which to prepare an address which could be worthy to be presented in this House of Beautiful Things and in the presence of those living and dead who have adorned it.

As it is, I can bring but a sketch of the figure and pattern of what I would say on behalf of the State (the mother of your immortal corporate self) since the Governor, to his great regret, cumbered with many bills, cannot be here; of the University of the State of New York (your mystical, all-loving, God-mother); and of my own self, a devoted friend of your President, Mr. deForest.

Despite the fact that I may not extend my brief address to its full pattern, I begin near the beginning of time—as it is recorded in the Book of Books.

There is a legend that Enoch (the son of Cain), after whom the first city of scriptural record was named (out in the Land of Nod), being forewarned that the earth would perish once by water and once by fire, erected two pillars, known as "Enoch's Pillars," one of stone and one of brick, on which he caused to be engraved "all such learning as had been delivered to or in-

vented by mankind." "Thus," the legend adds, "it was that all knowledge and learning were not lost; for one of these pillars remained after the flood."

How meagre must have been that which mankind had to remember when all that it was thought necessary to preserve against oblivion by fire or flood could be written on a pillar of stone (and a duplicate copy on one of brick). And how simple, elemental, and short an educational curriculum it would have taken to compass all that one generation had to transmit to the next, if all that the schoolmaster had to teach were graven on these shafts which were mindful ever of the past and yet portentous ever of the fate that was threatening the earth!

I have often wished that the content of the school courses of all the peoples of the earth might be analyzed and compared (French, English, German, Italian, American) in order that we might know after eliminating the purely local material, just what, in detail and in scope, the race as a whole most wished to transmit to its children (and so to a new race if a Noachian disaster were again to overwhelm the earth). If we could but summarize this residuum, it would be worth while to have engraved elementary Enochian pillars erected at every street corner for the living, or set upon our highest mountains and buried in fire-proof vaults against such emergencies as Enoch prepared for.

I have seen in one of our museums the clay copy-book of a Babylonian school boy (of beyond 2000 B. C.) in which having failed, evidently, to follow the copy to the satisfaction of the teacher, he had pressed out with his thumb a part of what he had written leaving a print for some specialist centuries later to examine. How meagre must his "copy" have been. Yet it was presumably still farther back that Enoch's Pillars stood in the midst of the squalid urban huts, on the dim edge of history and on the brink of the deserts. What would we not give to know what was written there? Was there anything that the world has forgotten, of its genesis?

This we know, that no thing of color hung upon it such as adorned the Taber-

¹An address given by Dr. Finley on May 18, 1920, in the Museum at the exercises commemorative of the fiftieth anniversary of the founding of the Museum.

nacle. No workmanship of Bezaleel or Aholiab embellished it. No Madonna's face enhaloed by Raphael looked out from it. There was "no framed Correggio's fleeting glow." No figures such as Angelo wrought, no bas-relief as that of our own St. Gaudens rested the eyes of those who looked on it. It had nothing more of beauty on it than the pillar of stone from Egypt which stands back of this great building.

And yet how bare, as Enoch's Pillars, of rare beauty, wrought of human hands, are those pillars of knowledge toward which millions of children today look for their heritage; as bare as if Phidias and Praxiteles, Angelo and Raphael, Frans Hals and Rembrandt, Turner, Millet, and Rodin and all the rest had never lived; as bare aesthetically, as if the world's past were such as lies back of—I was going to say a Hopi Indian; but even his world has more of the aesthetic in it than that of children, yes and men and women, I have seen not a hundred miles from this place.

But now and here in the midst of this metropolis grown to a "cosmopolis" there rise new "Pillars of Enoch," pillars that have so much to carry upon them that they have to be extended into walls, many hundreds of feet in length and enclosing many chambers—pillars erected not that all "learning and knowledge" but that the most beautiful of all that has been "delivered to" man on this side of the water or that has been "invented by" him, shall not be lost! Nor that alone! Not alone that it shall not be lost but that it shall be made an inspiring, vital part of the daily life of the people. Such is this great Museum, whose golden jubilee we celebrate today.

For this Museum is in its new functioning primarily an educational institution, a place not simply of conserving or recording but of teaching—a pillar not merely of memory nor yet of portent, like that of Enoch, or like that which the Tartars set up (after their flight from Russia, as recorded by De Quincey) in the shadow of the Great Wall of China, to mark the end of a journey, but rather of progress like a pillar of cloud by day, with its duplicate of fire by night, in the midst of this wilder-

ness of houses, ever leading on to a promised land, a land of ideals never reached.

For inscription on this pillar, there is nothing better to be written than the creed which you have yourselves composed, a creed which will, however, be impotent to save, unless the people say it with you, and especially through their schools. Representing, as I think I may, the teachers of this State and City, I repeat it today with you:

"1. We believe that every human being is born with a potential love of beauty, and whether this capacity lies dormant or springs into activity depends largely upon his education.

"2. We believe that whether the cultivation of this faculty adds to the earning capacity of its possessor or not, it does unquestionably increase his happiness and this in time reacts upon his health of mind and body.

"3. We believe that the Metropolitan Museum has an important rôle to play in the education of the innate love of beauty.

"4. We believe that through the coöperation of the Museum and the schools a generation of young Americans may grow up who will know how to see beauty everywhere because they have learned its language here.

"5. We believe" (and here I catch into the creed the words of Joseph H. Choate at the dedication of this building in 1880, words in which he expressed the feeling of the founders), "not only that the diffusion of a knowledge of art in its highest forms of beauty will tend directly to humanize, to educate, and refine a practical and laborious people . . . but will also show to students and artisans of every branch of industry, in the high and acknowledged standards of form and color, what the past has accomplished for them to imitate and excel."

But that this creed may have potency not only must it be repeated daily by both the Museum and the schools, as I have intimated, but constantly must the pillars (this Museum) be enriched with the continuing best that has been or will be "delivered to" or "invented by" mankind and then transmuted into the vision and the skill of the succeeding generations. Every school-room must open upon the

Museum or the Museum must open every school-room. And there should not be a tenement, however bare, in which some of the paintings of these galleries do not hang or some bit of sculpture does not stand, or the fire of some jewel does not glow, because they who live in it have carried back to it what they have seen here in this (other) common room of their home.

And more and more essential to the life of our people is this Museum, not only because of its practical ministry to the efficiency of the crafts (the "mysteries," as they were once called) but also because of its ennobling and enriching contribution to the increasing leisure time of millions; for I have come to believe (I find that Aristotle anticipated me by more than two thousand years in this view, though I did not know this till I had reached it myself) that the right use of leisure is a chief end of education.

The Children of Israel were commanded to observe once a year for the period of seven days the Feast of Tabernacles, and live in tents or under temporary roofs in order that they might be kept gratefully mindful of the way by which their fathers had been led out of captivity in Egypt. I have often wished that all of us might celebrate such a feast each year for as many days (even if not consecutively and without more holidays, but in our leisure hours, with this same purpose). It would keep us out of pessimism. It would not be practicable for us to go out and live in tents or booths perhaps, and indeed, we could more profitably and to better purpose observe such a feast beneath the roofs of our great museums—the Natural History Museum and the Metropolitan Museum.

If the Governor of this State were willing to add another to his many helpful proclamations, I would recommend this one, though I suspect that he would hardly be willing to follow the form into which I have put it:

This shall ye do, O men of Earth,
Ye who've forgotten your far birth
Your forbears of the slanting skull
Barbaric, brutal, sluggish, dull,

(Of whom no portraits hang to boast
The ancient lineage of the host),
Ye who've forgot the time when they
Were redolent of primal clay,
Or lived in wattled hut, or cave,
But, turned to dust or drowned by wave,
Have left no traces on Time's shores
Save mounds of shells at their cave doors
And lithic knives and spears and darts
And savage passions in our hearts
This shall ye do: * * *

(Then would follow specific directions as to visiting the Museum of Natural History):

Beneath whose roofs
Ye yet may hear the flying hoofs
Of beasts long gone, the cries of those
Who were your fathers' forest foes
Or see their shadows riding fast
Along the edges of the past.

(And then would be given other specific directions as to reaching the place of the crowning glories, the supreme mysteries, of man's handiwork, this Metropolitan Museum of Art.)

All this that ye may keep in mind
The nomad way by which mankind
Has come from his captivity;
Walking dry-shod the earth-wide sea,
Riding the air, consulting stars,
Driving great caravans of cars,
Building the furnace, bridge, and spire
Of earth-control and heav'n desire,
Stamping on canvas, bronze, and stone
The highest beauty earth has known,
Rising in journey from the clod
Into the glory of a God—
This shall ye do, O men of Earth,
That ye may know the crowned worth
Of what ye are—and hope renew,
Seeing the road from dawn to you.

Seeing this road, then, turning from these museums toward the day's works and the day's pleasures, we should find a new courage, a new joy, a new heaven, and a new earth—for the golden days, though this is a golden jubilee, are not all behind us.

The saddest picture I think I have ever seen was of Eve, the grandmother of

Enoch, in her old age (and I had never before thought of Eve as growing old). She was being borne on a litter, her great son Cain at her side, and was pointing, as she sat, toward a clump of trees on a distant knoll and saying or seeming to say to Cain, "You see those trees yonder? Well, that was Paradise." But Paradise does not lie behind us—back beyond "Enoch's Pillars." It lies in the direction in which this glorious and immortal Mother of Beauty looks in these collections—forward—the direction in which I hope she will guide, through countless fifty years, the eyes of all the children in this, the first city of the earth.

That this may be the relationship between art museums (and this Museum especially) and public education, is my jubilee wish on behalf of the State.

LOANS IN THE CLASSICAL DEPARTMENT

WHEN a loan exhibition of Greek art was held at the Burlington Fine Arts Club in London in 1904 the occasion was a memorable one, for Great Britain possesses a wealth of fine classical works even outside her museums; and the marbles, bronzes, vases, terracottas, and engraved stones brought together on that occasion bore testimony to the splendid opportunities which British collectors had had and used during the last half century. In more recent times, however, it has been increasingly difficult to obtain Greek and Roman works of first quality, so that American collectors, who entered the field of collecting later than the British, have had fewer chances. They therefore for the most part left the acquisition of classical art to public museums and devoted their own energies to the works of later periods.

This condition is strikingly brought out on the occasion of our Fiftieth Anniversary Exhibition. While the Museum collections of Gothic, Renaissance, eighteenth-century, and modern art have been reinforced by a large number of first-rate works from private collections, only six loans are included in the Classical Department. Fortunately, though few in number, their

quality is high; so that their inclusion among our own material for the Anniversary Exhibition is an important event.

We may mention first the marble head of a girl (fig. 1) of the fourth century B.C., placed in the Sixth Classical Room (Pedestal G 2). It is lent by Henry Goldman, through whose generosity it was shown in the Museum once before, in the year 1917.¹ In its present setting, with the other material of that period, its delicacy, quiet, and refinement are even more evident; for the



FIG. 1. HEAD OF A GIRL
GREEK, IV CENTURY B.C.

head is a typical product of its time and can be best understood when surrounded by other works which express the same spirit, such as our head of a Young Athlete, the newly acquired torso of Aphrodite, the bronze mirror reliefs, and the little Tanagra statuettes. This spirit is one of grace and gentleness. It is a reaction from the impersonal, severe idealism of the fifth century to a more personal charm and individualism. Naturally, this new spirit found its most appropriate expression in representations of female figures. In the minor arts the Tanagra statuettes are its most typical representatives; in sculpture we find it best expressed in the female heads of

¹ Published in *Art in America*, 1917, pp. 130 ff.

"Praxitelean" style. We have, unfortunately, no original works left by Praxiteles, except his *Hermes*, and the Roman copies of the *Knidian Aphrodite* are merely mechanical reproductions; so that for an appreciation of the qualities which made his female statues world-famous, we are dependent on contemporary works reflecting his style.

Among such works, the Goldman head occupies a prominent place. The beautiful oval of its face, the high, triangular forehead, the marked breadth of the nose where it joins the brow, and the sketchy, lifelike treatment of the hair are all characteristic features of Praxitelean sculpture. Above all, in the treatment of the eyes it reflects the subtlety of the master; for they have the gentle, dreamy expression, "the melting gaze with the bright and joyous expression," of which the poet *Lucian* speaks so admiringly in his description of the *Knidian Aphrodite*. And though, of course, the execution has not the finish and consummate treatment of surface which made the products of Praxiteles famous, it can nevertheless give us an idea of the delicate beauty of his works. The head is evidently part of a statue and must have been trimmed to its present shape in recent years.

Two silver cups (fig 2) decorated in repoussé relief, parcel gilt, date from the Hellenistic period (III—I century B.C.) and have been placed in the Seventh Classical Room (Case H 2). They too were shown in the Museum before as a loan, in the year 1918.¹ Each cup had originally two handles, but these have disappeared. The subject of the reliefs is taken from bird life. Long-legged cranes are hunting for food in a wheat field. Some have found their prey and are seen eating fish and water snakes amid ears of wheat, sorghum, and poppies; others are still looking for their share, or are nibbling at the grain; and still others have had enough for the time and are quietly enjoying a rest. Here and there grasshoppers or bees are seen crawling and resting along the ears and flowers. We could not have a more charming and lifelike scene. The

¹Published in *Art in America*, 1918, pp. 171 ff.

whole setting, the various attitudes of the birds, the insects and flowers are all so natural that we feel that the scene must have been copied directly from life. It is Greek naturalism at its height. Nobody would mistake it, however, for Japanese, though we inevitably think of Japanese parallels; for, in spite of its obvious naturalism, there is a feeling of symmetry, of order, of conscious spacing so characteristic of all Greek work. Thus on each cup are two sets of birds, placed facing each other, with a plant between them—the old heraldic grouping translated into nature; or nature translated into symmetrical grouping.

We can associate these cups with two similar examples found at *Boscureale* and now in the *Louvre Museum*. We owe the preservation of the "*Boscureale Treasure*," of which the *Louvre* specimens formed part, to its burial during the eruption of *Vesuvius* in the year 79 A.D.; an examination, however, of the different pieces makes it clear that they do not all date of this late period, but that they represent a collection ranging in date from late Greek to Roman times. We know that Roman collectors valued particularly "old silver," but that when genuine Greek works were not obtainable they had copies made from older models.

Our only clue, therefore, for determining the date of our silver cups is stylistic; and since their workmanship shows great delicacy and freedom we can place them unhesitatingly in the late Greek rather than the Roman period. As an expression of the late Greek spirit, the representations on these cups are singularly happy. The Greek artists of the fifth and fourth centuries had represented animals in strikingly lifelike manner. But the artists of our cups did not produce only what had been done before. By placing the birds in their natural setting and showing us the plants and insect life with which they were surrounded, they have given their scenes an idyllic quality new in the history of Greek art. They are as representative of their age as *Theokritos* is in the field of literature; and the spirit in their scenes is as different from the fifth-century pictures as

the poems of Theokritos are from the dramas of Sophokles.

In our collection the Italic "cistae" with engraved scenes have not been hitherto represented. A loan, therefore, of an exceptionally good example is very welcome; it has been placed in the gallery of its period, the Seventh Room (Case C). Over one hundred of such cylindrical bronze caskets have been found, chiefly in tombs at Praeneste in South Italy. From their contents—mirrors, strigils, combs, sponges, pincers, rouge pots, ointment jars, hair-

Men and women are shown in an out-of-door scene with horses, birds, and a stag. From the inscriptions, we learn that one figure is Agamemnon, another Ajax; so that we may assume that a Homeric myth is represented; but what the exact incident was, is not clear. The execution is extraordinarily fine and shows the consummate skill acquired by Italic bronze workers in the difficult art of metal engraving.

It is noticeable that the rings for the attachment of the chains by which the cista was carried and of the feet on which the



FIG. 2. SILVER CUPS DECORATED IN REPOUSSÉ RELIEF
GREEK, HELLENISTIC PERIOD, III-I CENTURY B.C.

pins, etc.—it is clear that they served as toilet boxes; that is, they evidently took the place of the terracotta pyxis of Athenian manufacture, and though less dainty, have the advantage of being more capacious. They are regularly decorated on the body and on the cover with engraved scenes chiefly taken from Greek mythology and in the style of about the third century B.C. The subjects can in many cases not be properly identified, since they apparently do not give the stories in the versions familiar to us; but that is not strange, since the legends passing through an Italic medium might well have been altered here and there to suit local taste; and not having any contemporary literature to guide us, we are naturally sometimes at a loss. This is the case with the representation on the cista in the Museum.

cista rests partly obscure the design. They were evidently added later by another workman who had little respect for the decorator's skilful work.

Everyone who has learned to love the bronze Eros from Boscoreale will welcome its return during the Fiftieth Anniversary Exhibition to its old place in the cubiculum of the Boscoreale Room. The statue was originally found in a villa not far from that in which the Museum frescoes were discovered, both having been saved for our generation by the eruption of Vesuvius. So that the setting in which the Eros is here shown is singularly appropriate. In date, however, the Eros is earlier than the frescoes, being clearly a product of the Greek Hellenistic school (III-I century B.C.) rather than a Roman work. With its buoyant spirit and delicate grace it forms

a striking contrast to the rather academic creations of similar figures by Roman artists.

Within the last ten years, we have been fortunate in being able to form a notable collection of Roman pottery covered with metallic glaze. This rare fabric has only recently received careful attention, and is of special interest as marking the first introduction of the colored lead glazes which are still in general use today. By accessions through Mr. Morgan's gift of the famous Gréau Collection of glass and by the Fletcher bequest, several important pieces of this ware came into our possession; and from time to time we have been able to purchase good, representative examples. So that by now our collection (in the Ninth Room, Case C) is one of the best in existence. Michael Dreicer's loan of an exceptionally fine cup in this technique enhances still further the interest of our collection. It is of the popular bowl shape with two handles and is covered with a bright green glaze; its decoration is not of the usual naturalistic design, but shows groups of fighting horsemen, executed with great spirit and a fine sense for composition.

Lastly we can record a loan to our collection of Roman glass. This collection is now so large and representative that few additions are necessary; but there are several rare techniques which are not yet adequately shown. One of these is that showing serpentine bands of applied threads of glass in different colors, which was prevalent in Gaul and in the Rhine country chiefly during the second century A.D. The workmanship of such vases is generally unusually good, and the shapes are graceful, several being borrowed from Greek forms. To the two examples in our collection, we have now added a third, lent by Miss Miles Carpenter—a small bulbous jar with white and blue bands delicately applied in complicated, serpentine patterns (Ninth Room, Case K). The fine forms, the pleasing colors, and the technical mastery of the decoration make these pieces worthy of close study.

G. M. A. R.

MEDIAEVAL AND RENAISSANCE DECORATIVE ARTS AND SCULPTURE

THE limited space available for the display of mediaeval and Renaissance decorative arts restricted the choice of this kind of material in the Fiftieth Anniversary Exhibition to a number of objects which may seem small in comparison with the multitude of eighteenth-century works of art described in the preceding article.¹ Nevertheless, the loans with which we are now concerned are all exceptionally interesting and supplement in a most valuable way our permanent collection.

The majority of these loans are exhibited in Galleries J 11-13. A number of fine tapestries are shown in the galleries of Wing H. In the Pierpont Morgan Wing are several remarkable examples of mediaeval enamel—a twelfth-century ciborium of Lorraine workmanship, a thirteenth-century French ciborium, and a fourteenth-century Siennese chalice ornamented with translucent enamel, a signed work by Andrea Petrucci. Standing at the south end of the great hall of this wing is the celebrated bronze Angel from the Château du Lude. This angel, designed to serve as a weather vane, is notable not only for its artistic qualities but also for the name and date upon one of the wings, which make it an exception among the generally anonymous works of Gothic art. The inscription may be translated: "The 28th day of March, 1485, Jehan Barbet, called of Lyons, made this angel."

The earliest of the tapestries, which form an important group among the new loans, is the large fragment lent by Frederic B. Pratt. Of French origin and dating about the first quarter of the fifteenth century, this tapestry, portraying a queen seated in a flowered meadow against a background of glowing scarlet, exemplifies in its perfection the decorative quality which distinguishes these early Gothic weaves. The same beautiful shade of red forms the background of the unusual heraldic millefleurs tapestry lent by Mortimer L. Schiff. In the center of this handsome

¹BULLETIN, June, 1920, pp. 132-136.

French tapestry of the late fifteenth century or the commencement of the sixteenth, is represented a wild man, armed with a club, guarding the entrance to an enclosure within which hangs a shield of

tapestry, formerly in the Hainauer Collection, may be assigned to the late years of the fifteenth century. The smaller scale of the figures, the pictorial character of the design, and the fineness of the weaving



GOTHIC TAPESTRY
FRENCH, EARLY XV CENTURY

arms. Other arms and repeated ciphers and mottoes occur in the border design. Another French tapestry is the delightful, late fifteenth-century fragment, with numerous figures, lent by George and Florence Blumenthal. A well-known tapestry with scenes from the Crucifixion is lent by Michael Dreicer. This unusual Flemish

are typical of the magnificent tapestries, enriched with gold and silver, which were produced in the Low Countries in the period of transition from Gothic to Renaissance. About 1500 in date are two beautiful gold-woven tapestries: one representing the Resurrection, lent by Jules S. Bache; and the other, the Virgin and Child with

Saint Anne and Saint Joseph, lent by Arthur Lehman. In less good condition, but charming in design and color, is the small tapestry of the Virgin and Child with attendant figures, lent by Harry Payne Whitney. In this tapestry the influence of the Italian Renaissance is more manifest than in the preceding, and it may consequently be assigned to a somewhat later date, perhaps about 1510-1520.

Purely Renaissance in design is a set of four tapestries with arabesque motives on a red ground, three of which are lent by Mr. and Mrs. Robert W. deForest and one by Edward S. Harkness. These tapestries, formerly in the collection of Stanford L. White, are Italian of the sixteenth century, and bear the arms of the Crispani family of Naples. French tapestry weaving in the sixteenth century is splendidly represented by two rare tapestries of exceptional interest, illustrating stories of Britomartis and of Niobe and Latona. They are lent by Harry Payne Whitney. These tapestries, which bear in their borders the cipher and emblems of Diane de Poitiers, were designed in honor of the favorite of Henri II, and woven at the Fontainebleau atelier about 1555 under the direction of Philibert Delorme. They formed part of a set originally decorating the celebrated Château d'Anet (Eure-et-Loir), where four of the set now hang. A fifth is in the museum at Rouen. The coat of arms in the border of this tapestry, and of the two lent by Mr. Whitney, is that of the Genoese family Grillo impaling Spinola, and together with the interlaced G's (altered from the double D cipher of Diane) in the vertical borders, is a later addition. Mr. Whitney has also lent four characteristic Brussels tapestries of the sixteenth century, illustrating the Exploits of Titus during his war against the Jews. These tapestries formed part of the decoration of Westminster Abbey and Buckingham Palace at the coronation of King Edward VII. Two of them are now exhibited with the other tapestries, already described, in Galleries J 11-13. The other two are shown in Galleries H 14 and 19. Also in this part of the Museum, in Galleries H 13 and 15, are the four great tapestries of

the Scipio set, Flemish weaves of the seventeenth century, lent by Mrs. William Salomon. In the article in the June BULLETIN we instanced the repetition in the eighteenth century of much earlier cartoons; here again we have another such repetition. The Scipio tapestries (two of which bear the signatures respectively of H. Reydam and G. Van der Streecken) were woven at Brussels in the second half of the seventeenth century, but the first cartoons of the set were due to the sixteenth-century Italian masters, Giulio Romano and Francesco Penni. By the former are the Triumphal Procession and the Arrival at the Capitol; by the latter, the Banquet and the Continenence of Scipio.

The fifteenth-century iron faldstool, lent by Mr. and Mrs. Otto H. Kahn, is a welcome addition to the installation of Gothic material in Gallery J 13. In the adjoining gallery to the south is a richly carved Burgundian chest of the sixteenth century, flanked by two magnificent Venetian bronze andirons of the same period by Alessandro Vittoria. These three objects are lent by George and Florence Blumenthal. Opposite this group is a fine example of the ornate Italian cassone of the sixteenth century, lent by Harry Payne Whitney.

With two Romanesque stone carvings we may commence our notes on the sculpture in the exhibition. From the collection of Frederic B. Pratt comes a monumental head of a King. In its severe beauty this sculpture is an appropriate pendant to the head of Christ, a work of the same period, which, through the kindness of Miss Cora Timken, the Museum has for some time been privileged to exhibit as a loan. A seated figure of a man, probably a Prophet, showing the rhythmic elaboration of the drapery characteristic of the period, is a loan from Michael Dreicer. These examples of French Romanesque sculpture are of unusual importance to students, since the art of this time is scantily represented in our public collections.

A distinguished example of French Gothic portraiture is the fourteenth-century marble bust of a Queen, presum-

ably Jeanne d'Evreux, lent by George and Florence Blumenthal. The group in stone of the Virgin and Annunciation Angel, lent by Michael Dreicer, is a southern French work of the early fifteenth century, conspicuous for its qualities of graceful form and charming sentiment. Rarely in any museum has the visitor the opportunity of seeing a wood-carving of such exceptional beauty as the fifteenth-century statue of Saint George, a masterpiece of

fifteenth century, we may instance as a loan from Harry Payne Bingham, the unfinished stone portrait bust of a young woman, attributed to the Florentine master Desiderio da Settignano; and two important marble busts lent by Thomas F. Ryan, the exquisite Beatrice of Aragon by the Dalmatian sculptor Francesco Laurana, who worked in the south of Italy and in France, and the vigorous male portrait attributed to the enigmatic Pietro da Milano. To an



MEDIAEVAL DECORATIVE ARTS AND SCULPTURE

WING J, ROOM 13

French Gothic sculpture lent by Mr. and Mrs. Otto H. Kahn. Of the same period is a small sculpture in stone, lent by Michael Dreicer, representing a seated figure of a queen with a child standing between her knees. Is this the Queen of Heaven with her Divine Son, or is it, as has been supposed from the portrait-like quality of the figures and the fleurs-de-lis on the base, Marie d'Anjou and her son, Louis XI? Mr. Dreicer is also the fortunate possessor of the dignified portrait bust of a man, exhibited in Gallery J 12. This sixteenth-century marble is attributed to the French school, although a German or Flemish origin is not out of the question.

Coming now to Italian portraiture of the

earlier period in the development of Italian sculpture belongs the small marble group of the Virgin and Child, lent by Henry Goldman. This sculpture of the early years of the fifteenth century is attributed to the great master of the Sienese school, Jacopo della Quercia, who continued in some respects, particularly in the decorative treatment of drapery—well exemplified in the Goldman sculpture—the earlier tradition of the Trecento, but who belongs to the new age of the Renaissance through his greater technical proficiency, his more profound humanity, and the breadth and forceful character of a style which has won for him the appellation of "the Precursor of Michelangelo." J. B.

PICTURES LENT FOR THE FIFTIETH ANNIVERSARY EXHIBITION

IN this article the pictures of the Flemish, German, Dutch, and Spanish schools lent for the Fiftieth Anniversary Exhibition will be noted, beginning with the Marquand Gallery.

The Portrait of a Musician¹ by Hans Holbein, lent by Henry Goldman, shows a gentleman seated against a green curtain and behind a table covered with a red cloth on which lie a closed and an open book. He wears a black cap and coat with sleeves decorated by gold tags. A fancy penknife hangs from his neck by a ribbon; in one hand he holds a guitar. The face of the unknown sitter is thought by some writers to resemble Jean de Dinteville, one of the Ambassadors in the National Gallery picture, and indeed a drawing at Chantilly which has been identified with Dinteville shows similar features and the same expression of prudence and potential force. An attempt has also been made by means of drawings in Windsor Castle to identify the sitter for our portrait with Lord Vaux.

An exquisite revelation of Holbein's subtlety as a designer is seen in the portrait of Lady Guildford² lent by William K. Vanderbilt. She is a dignified woman of twenty-seven years (as we know from the inscription), holding in her hands her beads and book, a life of Christ. She wears a pyramidal head-dress edged with gold brocade and pearls. Her black dress is cut square at the neck and is hung with massive gold chains. She is seen against a green-blue sky, the design being elaborated by the introduction of a graceful sprig of grape vine and a column carved with arabesques. In Windsor Cas-

tle is the companion portrait of Lord Guildford, or Guldeford, who was successively Henry VIII's master of the horse and comptroller of the royal household. The pair were painted in 1527, the lady being presumably his second wife, Mary Wotton. A drawing, evidently for the portrait of Lady Guildford, in the gallery at Basel shows her in a less stately aspect.

In this gallery will also be found a fine example of Rembrandt's rare mythological subjects, Philemon and Baucis,³ lent by Otto H. Kahn. The gods, Jupiter and Mercury, are seated in the humble cottage at a table set with wine and a dish of fruit. For their further entertainment the old couple, Philemon and Baucis, seen kneeling before them, wished to serve their one goose, "the guardian of their tiny estate," but being swift of wing it eluded them and sought refuge near the gods. The only light in the room comes from a low hearth at the left and a lamp, which, hanging behind Mercury's head, gives him an almost celestial radiance.

Hanging beside the Rembrandt is Vermeer's Lady with a Lute,² lent by Mrs. Henry E. Huntington. The dark silhouette of the familiar lion-headed chair and a blue drapery in the foreground throws into prominence the lovely figure of a lady seated behind a table tuning a lute. Her yellow jacket is trimmed with ermine and she wears jewels in her hair and earrings. Vermeer's characteristically cool and diffused light comes in through a leaded window and his large map of Europe is hung against a white wall as in our Girl with the Water-jug.

Many years ago in writing of the Smokers³ by Adriaen Brouwer, lent by Michael Friedsam, the critic W. Bürger-Thoré

¹Oil on wood. H. 21½ in.; W. 27½ in. Signed: Rembrandt f. 1658. Collections of Charles Sedelmeyer, Paris, and Charles T. Yerkes, New York. Published: Bode, No. 407. Marquand Gallery.

²Oil on canvas. H. 20½ in.; W. 18½ in. Signed: Meer, on the wall under the table. Published: Philip L. Hale, Jan Vermeer of Delft, pp. 258-260. Marquand Gallery.

³Oil on canvas. H. 18 in.; W. 14½ in. Signed: Brauer. From the Steengracht Collection, No. 9, The Hague. Marquand Gallery.

¹Oil on wood. H. 17½ in.; W. 17½ in. Collection of Sir John Ramsden, Bulstrode Park, Buckinghamshire. Published: A. B. Chamberlain, Holbein, vol. II, p. 52. Marquand Gallery.

²Oil on wood. H. 32½ in.; W. 26½ in. Inscribed: ANNO. MDXXVII. AETATIS. SVAE. 27. Collection of the Duke of Buckingham, at Stowe. Published: A. B. Chamberlain, Holbein, vol. I, p. 320. Marquand Gallery.

called it incomparably the masterpiece of the artist. According to Dr. Bode it is an example of Brouwer's mature work, painted a year or two before his death.

Five men are seen making merry around a table within doors. The boisterous fellow in the center of the party, probably the artist himself, is attempting to blow smoke rings, his mouth roundly open and his eyes no less so. He holds his pipe in

breadth together with exquisitely subtle harmony of color.

An important picture of the early Flemish school is *Christ Appearing to His Mother*¹ by Roger van der Weyden, lent by Michael Dreicer. The spectator, from the inside of a Gothic chapel, looks out through the round-arched doorway, where the scene takes place, to a deep porch and a landscape beyond. Mary, her dark blue



PHILEMON AND BAUCIS BY REMBRANDT

one hand and a pot of beer in the other. Across from him, filling his pipe, sits an amiable reveler of higher station said to be Frans Hals, but the resemblance to his known self-portraits is not so striking as is the similarity of the ring-blower to Van Dyck's portrait of Brouwer. On a tub at the ring-blower's back sits a rogue blowing smoke through one nostril, while at the far side of the table are two rough-looking carousers who watch with upcast eyes the smoke they are emitting. Through an open window one sees boorish lovers and a landscape. The characters are individualized with the utmost freshness and spirit, and the painting has a masterly

mantle draped about her head and body, has been praying on the threshold. The volume of the Prophets is on the bench before which she has been kneeling. She turns and half raises herself as she becomes aware of the figure of Christ beside her raising His hands to show the nail wounds. Far out in the landscape, Christ is seen again as He leaves His open tomb about which the guards are sleeping; the Angel is on the overturned stone lid; the three Marys are approaching. A tiny angel

¹Oil on wood, rounded top. H. 25 in.; W. 15½ in. From the Osuna Collection, Spain. Published by F. J. Mather, *Art in America*, vol. V, p. 143. Gallery 34.

holding a crown and a scroll with an inscription¹ flutters near the keystone of the arch of the doorway. The doorway is recessed on the inside and in the recess sculptured figures are represented, Saint Mark at the left, Saint Paul at the right; above them groups in high relief illustrate the last happenings in the Virgin's life. Capitals of the columns out in the porch are also sculptured with figures, one the story of David and Goliath, another Samson killing the lion and carrying off the gates of Gaza, all emblematic of the Resurrection.

That Christ after His descent into Hell returned to comfort His mother is an ancient tradition. After all was done, the legend says, the Virgin went to her chamber and awaited the fulfilment of the promise, and then Christ, coming to her, showed the wounds He had received and sat with her and comforted her until He left to appear to Mary Magdalen in the garden.

Mr. Dreicer's picture is the right-hand panel of a triptych, the other two parts of which, the Deposition (center) and the Holy Family (left), both in a mutilated shape, are in the Cathedral of Granada, to which they were bequeathed by Queen Isabella the Catholic. The triptych came into the possession of Isabella's family as a gift to her father, Juan II, king of Castile, from Pope Martin V. According to A. J. Wauters, there is strong probability that it had been ordered of Roger in 1425 by the Magistrate and Chapter of Saint Pierre in Louvain, for an offering to Martin to facilitate the granting of the charter to the proposed University of Louvain.

This pedigree was supposed until recently to apply to an ancient copy of the work, which was carried away from the Monastery of Miraflores near Burgos by the French during the invasion of 1813, and which has since found its way to the Berlin Museum.

Also by Roger van der Weyden is the

Portrait of Leonello d'Este,¹ lent by Michael Friedsam. The sitter is shown three-quarters-face against a white background. He wears a black gabardine with chain armor beneath which a crimson shirt shows at the neck. In his hands is a small hammer the symbolism of which has not been explained. On the reverse of the panel are the Este arms with Leonello's individual crest—a hooded lynx (explained by a motto in connection with the same crest on one of the medals by Pisanello, *Quae vides ne vide*—Do not see what you see), also the initials M (archio) and E (stensis) (Marquis of Este), the name Francisque (probably Leonello's illegitimate son Francesco d'Este), and a later inscription.

Van der Weyden visited Italy for the Jubilee of 1450, staying at Ferrara, Leonello's capital, on his way to Rome. Leonello died in 1451 and the artist returned directly to Bruges. It was in that city that he received from the agent of the Estes twenty golden ducats for a portrait he had painted of the Marquis (Venturi, *I primadoti del Rinascimento artistica a Ferrara, Rivista Italiana*, 1884). Mr. Friedsam's picture can therefore be dated about 1449 when Leonello was forty-two years old.

In the remarkable *Wings of an Altarpiece*,² by Memling, portraits of the donors are accompanied by their patron saints against landscape backgrounds. The lady in the left-hand panel is about sixty-five years old; she wears a black gown and mantle and a white wimple frames her strong and wrinkled face. There is no emblem which makes certain the identification of the saint standing behind her, whose right hand rests on the donor's shoulder, and in whose left hand is an open book; she wears a black mantle over a blue-gray dress and like her charge a white wimple. She may be Saint Anne, the

¹Not yet definitely deciphered; one reads: *Mulier h[anc] p[er]ceperavit v— — ideo data e[st] ei corona—* (This woman hath persevered — — therefore is given her a crown — —) R. T. Nichol conjectures that the undeciphered words in the first line may have been *vigilans diu* (in watching long) and that the last words may have reference to a text in the Apocalypse.

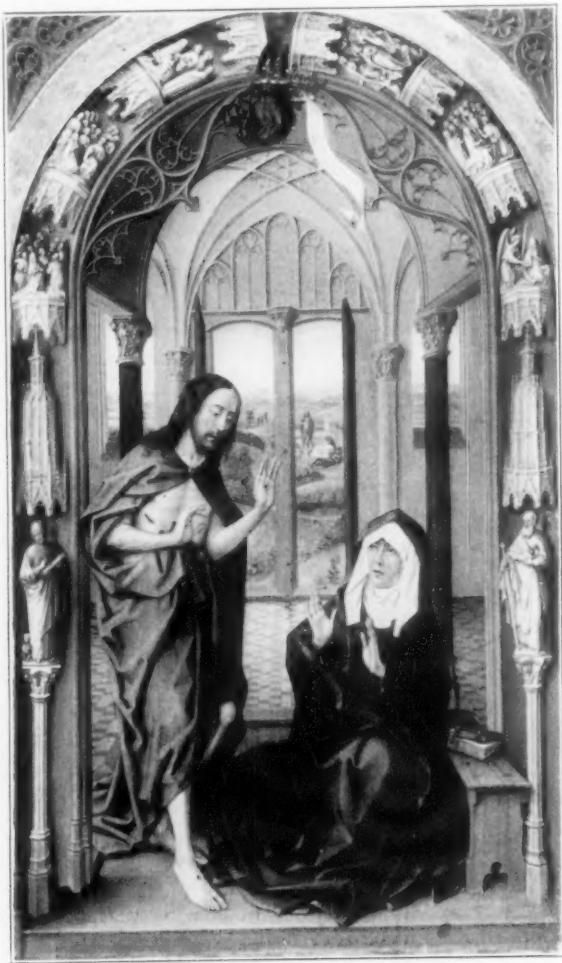
²Oil on wood. H. 12½ in.; W. 8½ in. A recently discovered picture, published by Roger Fry in the *Burlington Magazine*, vol. XVIII, p. 200. Gallery 34.

³Oil on wood. Both: H. 33 in.; W. 10½ in. From the Rodolphe Kann Collection, Paris; formerly in the S. Rogers Collection, sold in London, 1856. Published: F. J. Mather, *Art in America*, vol. VI, p. 251. Gallery 34.

mother of the Virgin, some say, her book being the one from which Mary was taught; other names have also been suggested. Behind the figures is a light-toned landscape of great beauty. There is a castle

poppies, dandelions, and plantain being recognizable.

The man shown on the other panel reading a breviary might be the son of the lady at whom we have just looked. He is a



CHRIST APPEARING TO HIS MOTHER
BY ROGER VAN DER WEYDEN

at the left, with a moat and a drawbridge where two gentlemen are lolling, looking at a swan on the water; at the horizon is a palace, its many turrets and towers cutting into the sky where storm clouds are gathering at the right. The foreground is dotted with exquisitely worked-out plants—

clerk or scribe evidently, as he carries an ink horn at his belt. His robe is bluish black lined with fur. His patron, a warrior saint, even more enigmatic than the saint behind the lady, wears black armor and helmet and a black cloak; a black pennant hangs from his spear-shaft; there

is no distinguishing symbol. He has generally been called Saint George, but may be Saint William of Aquitaine. The latter name has been urged by some authorities in an effort to identify the donor with William Vrelandt, a miniaturist of Bruges who is known to have subscribed in 1477 to the cost of a four-winged altarpiece that Memling painted for the chapel of the booksellers in the cathedral, on condition that it include portraits of himself and his wife. That picture is now known, however, to have represented the Seven Grievs of Mary, now in the Turin Museum. The central panel originally between these wings now in the Museum, was the Crucifixion, a copy of which (some say the authentic work itself) is in the museum at Vicenza. This Crucifixion fits the wings in size, scale of figures, and generally in the lines of the landscape. The dark clouds in the upper inside corners of the wings mark the transition from a sunny, tranquil effect to the stormy sky behind the cross. Furthermore, there is a sixteenth-century copy of the whole triptych in the Venice Academy, all brought into one panel which can be safely accepted as giving the original aspect of the work.

A rare example of quaint early German painting is *The Three Saints*¹ by Martin Schongauer, lent by Michael Dreicer. In the center Saint Catherine sits on a grassy knoll, very regal in her high crown and ermine-trimmed crimson and blue gown, holding the sword of her martyrdom in her right hand while she fingers the leaves of the Book of Wisdom in her lap. She tramples the pagan king and the wheel under her feet, showing her conquest of them. At the right is a virgin martyr, possibly Dorothea, in a gold and red brocade gown, holding a palm in her right hand and a white rose in her left. On the other side sits Saint Anne, the mother of the Virgin, in a white wimple and brown cloak over a dark blue dress; she is old and toothless and gazes sorrowfully at the spectator. In her hands is the triple crown by which she is identified.

¹Oil on wood. H. 17 $\frac{3}{8}$ in.; W. 18 $\frac{1}{4}$ in. From the Butler Collection and the Baron de Rothschild, Paris. Gallery 34.

The list of authentic paintings by Schongauer is very small, limited by some authorities to two or three. They have a number of similarities to these figures—the oval faces with high cheek bones and flowing yellow hair, the long-fingered hands arranged in 'elegant' gestures, and the minute details of broken folds and jeweled crown, which in the tasseled braids of the pagan's beard give a touch of humor. This love of detail has not been carried to as great an extent in the rose trellis background as in the Madonna in the Rose Hedge in Colmar, Schongauer's masterpiece.

Equally rare is the *Martyrdom of Two Saints*¹ of the School of Simon Marmion, lent by Michael Dreicer. The scene at the left shows two incidents of the martyrdom of Saint Adrian, the patron of soldiers and brewers in northern France, Flanders, and Germany. He is nude, bound to the anvil; one of the executioners beats his stomach with a hammer, another chops off his feet, while the Emperor Maximian, he on the white horse, and three of his court, also on horseback, look on. Gentle hills with trees and river are in the background; on a little island is a castle with towers, a drawbridge connecting it with a tower on the mainland.

The subject of the other panel is uncertain. The scene takes place in the courtyard of a castle. At the left a young man wearing a brocade brown robe preaches from or reads a book that a small angel holds up to him; the back of the book is supported against the angel's forehead in the position in which the sub-deacon holds the gospels for the deacon in the mass. Very probably it is Saint Quentin whom an angel delivered from prison and who forthwith continued his preaching. There is no obvious connection between the young man and what is going on beside him. Two culprits in white shirts, their hands bound, are being led to execution by soldiers. There is a frenzied old woman half kneeling in front of them, and a tranquil young person, her baby in her arms, seems to comfort and encourage the fore-

¹Oil on wood. Two panels, each: H. 22 $\frac{7}{8}$ in.; W. 11 in. From the Abbey of Eaucourt near Arras, France. Gallery 34.

most prisoner. One of the soldiers who has been leading the latter mounts a ladder to the wattled roof of a shed where a drawn sword is lying. Three dignitaries on horseback direct the proceedings. The crenelated walls of the castle courtyard strengthened by two towers enclose the scene. The picture illustrates without doubt one of the obscurer saintly stories which might perhaps be found in the *Acta Sanctorum Belgii*, but does not appear in the *Golden Legend*. Some French tapestries in the Louvre showing some affiliation with the *Martyrdom of Two Saints* have for theme one of these stories concerning a horse thief who was saved from hanging by a miracle of Saint Quentin.

Although Simon Marmion was one of the famous artists of his time, no absolutely authenticated work by him exists. The altarpiece wings with the *Life of Saint Bertin*, now in the Berlin Museum, are generally supposed to be by him, and Mr. Dreicer's pictures have a relationship with that work. Their prime influence is that of Thierry Bouts and of the great school of fifteenth-century Flemish miniaturists.

The *Rest on the Flight into Egypt*¹ is one of Gerard David's loveliest paintings. In it shades of blue prevail. The Virgin in a gray-blue mantle over a deeper blue robe with a red under-dress showing at the feet and wrists holds in her lap the Christ Child, who wears a salmon-colored shirt; she offers Him a bunch of white grapes. They are seated on a grass-covered ledge of rock, out of which a spring gushes at the right and the ass nibbles at the herbage behind her. Saint Joseph in a purple-blue tunic and a blue cloak is gathering fruit from a tree. The distance is bathed in blue haze.

Gerard David was the last great artist of Bruges. In the work of David's later time the beginnings of new tendencies show themselves. Bodenhause has pointed out that in this very picture the pose of Saint Joseph, standing with the weight all on one leg, the other hanging loosely from the hip, is an attempt to imitate Italian

elegance. It marks the panel as the product of his later period after the artist had moved from Bruges to Antwerp in 1515. But the expression of the picture, familiar and homely, is characteristic of the Netherland temperament, as was all of David's work, in distinction to the aloofness and aristocracy of the Italian ideal. A Flemish family is taking a leisurely journey through a pleasant country. The delicate young mother rests by a roadside spring and plays with her little baby, the picnic basket on the ground at her feet, her elderly husband knocks down chestnuts from a tree, and the friendly ass browses in the shade. This is the sentiment that the exquisite little picture conveys so irresistibly.

In the *View of Toledo*¹ by El Greco the buildings of the ancient city, rising in gray verticals from the underlying rock, are illuminated by a baleful light that proceeds unequally from a troubled sky. The prospect is from the north showing the eastern portion of the city. The ruined castle of San Servando is seen on the hill across the Tagus. Cropping out of the hill above the historic bridge of Alcántara is the grand bulk of the Alcázar and near it the spire of the cathedral. The relative positions of the two buildings have been reversed by El Greco for the sake of greater intensity. In the words of Maurice Barrès, "Toledo appears like an image of exaltation in solitude, a cry in the desert." Another view of Toledo by El Greco, preserved in the museum of that city, is a curious picture, half landscape, half map. Both views belong, according to Cossio, to the artist's last period, 1604-1614.

Velazquez did not belong to a realist movement. He was a born realist who could detect truth as well in loveliness as in ugliness. This he has done in the case of the *Portrait of a Girl*,² lent by John N. Willys. She sits in profile, her

¹Oil on canvas. H. 48½ in.; W. 42½ in. Signed: (in Greek) Domenikos Theotokopoulos, I painted it. Onate Palace Collection. Published: Manuel B. Cossio, p. 137. Gallery 28.

²Oil on canvas. H. 25½ in.; W. 22½ in. From the collection of Julius Böhrer, Munich. Published: A. L. Mayer, *Zeitschrift für Bildende Kunst*, 1913, p. 40. Gallery 28.

¹Oil on wood. 17½ in. square. From the Rodolphe Kann Collection. Published: Bodenhause, G. David, p. 186. Gallery 34.

lips parted as though reading, and an open book held upright in her lap, while sybil-like she indicates some passage with her finger. She wears a white blouse, but the figure being in subdued light, the total effect is one of quiet grays and browns. The pose is similar to the portrait in the Prado reputed to represent Juana Pacheco but in treatment recalls rather the beautiful figure of the girl winding yarn in *Las Hilanderas*. Like the *Hilanderas* it must have been painted during the last ten years of the artist's life, as indicated by the abridged impressionistic manner in which the hands are painted.

The painting of Velazquez is again seen in its developed freedom in the Portrait of Queen Mariana of Austria,¹ lent by Harry Payne Bingham. The Austrian princess accomplished the arduous journey to Madrid in 1649 and late in that year at the age of barely fifteen became the wife of Philip IV. A year and a half later when Velazquez returned from Italy one of his first tasks apparently was to portray the new queen, and portraits by Velazquez of the youthful Mariana dressed in the outrageous costume then fashionable at the court of Spain are in the Louvre and in the museum at Vienna. Mr. Bingham's portrait head, which is perhaps a study for the others, shows a face of freshness and charm, although one sees the same Hapsburg mouth and puffy cheeks which a few years at the Spanish court were to give such a sullen expression. She wears the fashionable head structure consisting of rank on rank of false curls, which are in this case decorated with dainty silk butterflies. An excellent idea of Mariana's appearance some years after the Bingham portrait was taken can be obtained from the fine picture of the school of Velazquez which faces the youthful queen from the opposite wall of the gallery.

The exhibition contains three characteristic portraits by Goya, the pair of likenesses representing Don Ignacio Garcini and Dona Josefa Castilla-Portugal di Garcini, and the portrait of young Victor

¹Oil on canvas. H. 14½ in.; W. 17 in. Ledieu Collection. Published: A. de Beruete, *Goya, Velazquez*, p. 103. Gallery 28.

Guye,¹ the latter lent by J. Horace Harding. The boy, about six years old, is shown dressed in the page's uniform of the Spanish court, dark blue velvet, richly braided with gold. He stands holding a book in both hands, and looking at the spectator with a rebellious expression in eyes and mouth. The portrait was commissioned by the boy's father as a pendant to the portrait already owned by him of the boy's uncle, General Nicholas Guye, also in Mr. Harding's collection, painted by Goya probably in 1810.

The remarkable Garcini portraits,² lent by Harry Payne Bingham, were painted in 1804. Don Ignacio wears an army officer's uniform showing white breeches and a blue coat faced with red. His left hand rests on his sword hilt. As his insignia doubly attests, he was a knight of the order of Santiago. He was colonel of infantry commanding the troops in Navarre and acted as governor of Aragon and adviser to his king, Ferdinand VII.

His wife is shown in a high-waisted white dress, her red-gold hair ostentatiously disposed over her shoulders. The reddish color of her hair is echoed in the cushion upon which she sits.

Venus and Adonis,³ lent by Harry Payne Bingham, is a most important example of Rubens' art. The black mantle of Venus has slipped from her radiant body as, sitting on a little grassy hillock, she enlaces with her soft arms the rude figure of cold-hearted Adonis, who extricates himself from her clasp. He has girded up his red tunic; his hunting spear is in his hand; his dogs are restless. Cupid, altogether on his mother's side at this moment, having thrown down his bow and quiver, grabs Adonis by the leg and kicks at him in a

¹Oil on canvas. H. 41¾ in.; W. 33¼ in. Published: A. de Beruete, *Goya*, p. 120. Gallery 28.

²Oil on canvas. Both: H. 41 in.; W. 32¼ in. One inscribed: Da. Josefa Castilla di Garcini. p. Goya. 1804. Published: A. de Beruete, *Goya*, p. 103. Gallery 28.

³Oil on canvas. H. 77 in.; W. 95 in. From Blenheim Palace, having been given by the Emperor Joseph I to the Duke of Marlborough. Described by Waagen, vol. III, p. 178. Gallery 27.

babyish tantrum. The dogs were painted by Wildens, Rooses says, and also that superb landscape that Adonis longs to escape to where he can chase bears and wild boars to his heart's content. The figures are all by Rubens, however, and in his most triumphant manner. Waagen said that this picture made one involuntarily think of Guido's exclamation at sight of

—about 1620, Rooses says, so the inspiration may have come from an earlier sight of the picture when as a young man in 1603 the artist was sent by Vincenzo Gonzaga, Duke of Mantua, with gifts for Philip III of Spain and for the Duke of Lerma, his chief minister.

The Savant¹ by Rembrandt, lent by Mrs. Henry E. Huntington, shows a



VICTOR GUYE BY GOYA

one of the Fleming's pictures, "Does this painter mix blood with his colors?"

This splendid work and the two other famous renderings of the same subject by Rubens were all inspired, at least as far as the composition is concerned, by Titian's *Venus and Adonis*, now in the Prado at Madrid. Rubens is known to have copied the work in 1628 when he was on one of his diplomatic missions to make peace, or to try to, between England and Spain. But Mr. Bingham's picture is earlier than that

bearded man gazing thoughtfully at a bust of Homer on which he rests his right hand. A flat, dark hat shades the upper part of his face and he wears a black doublet with a gold chain of many strands looped from the right shoulder to the left side, and underneath a white gown with voluminous

¹Oil on canvas. H. 54 $\frac{3}{8}$ in.; W. 52 $\frac{3}{8}$ in. Signed on table at right: Rembrandt f. 1653. From the collections of Sir Abraham Hume, London; Earl Brownlow, Ashbridge Park; Rodolphe Kann, Paris. Published: Bode, No. 385. Gallery 26.

sleeves. A golden light shines from the left. This dignified figure used to be called a portrait of Pieter Cornelisz. Hooft, who died in 1647, but is now considered to be an ideal portrait of Torquato Tasso or of Virgil. It was painted at the time when Rembrandt's creditors began bringing legal suit against him which culminated in 1655 in a sale of his effects. A bust of Homer, probably the one he used in this picture, appears in the inventory of his collection.

The painting by Rembrandt, lent by Mrs. Henry E. Huntington, which has been called *Saskia*,¹ is considered by Bode to be a *Flora*, not painted from his first wife, but in Rembrandt's later style between the years 1656 and 1658. She is seen to below the waist facing front with her head turned to the left showing an almost classic profile. There is a large spray of red blossoms on her brown hat and she carries more of the same in the folds of her yellow skirt which she has caught up in her left hand. She offers flowers in her outstretched right hand to someone outside the picture toward whom she is looking. She wears pearls in her earring and around her neck, and a loose white blouse with wide sleeves falling in soft folds. The direct light is brighter and the figure has more classic grace than his earlier *Floras*, however it lacks the joyousness of *Saskia's* smile.

Another Rembrandt lent by Mrs. H. E. Huntington is the *Portrait of Hendrickje Stoffels*.² It was painted only a few years before the supposed date of her death, and her pose, bending forward slightly, shows weariness. With her right hand she holds together a loose wrap trimmed with reddish brown fur. She wears a greenish brown cap, gold embroidered and trimmed with a gold chain and precious stones. In her earring is a pear-shaped pearl.

¹Oil on canvas. H. 39 $\frac{3}{4}$ in.; W. 36 $\frac{1}{4}$ in. From the collection of Earl Spencer, Althorp Park. Published: Bode, No. 420. Gallery 26.

²Oil on canvas. H. 29 $\frac{1}{2}$ in.; W. 26 $\frac{3}{4}$ in. Signed above left shoulder: Rembrandt f. 1660. From the collections of the Marquise de la Genia, Spain; Rodolphe Kann, Paris. Published: Bode, No. 438. Gallery 26.

A striking *Portrait of a Man Seated*¹ by Frans Hals has been lent by Henry Goldman. He is a massive, short-necked soldier with blond hair and reddish whiskers. Hals has dashed this portrait on in tones of warm gray—the background, the broad-brimmed hat, the dark steel gorget, the sleeves and lace collar—and brightened it with the yellow doublet and florid tones in his face. The sitter has been made so alive that one is fairly apprehensive of the wicked gleam in his eye, for surely he would stop at nothing.

ENGRAVINGS IN THE PRINT GALLERIES

THE engravings contained in the Museum's Fiftieth Anniversary Exhibition are arranged about the walls of the south print gallery, one side of which is devoted to German and Dutch work and the other to Italian and French. Because of the limited space available it was necessary to exercise a most rigid selection, and consequently to omit much that is of great interest from both the artistic and the archaeological points of view. Of the eighty-six prints shown most come from the collection of the Museum itself but a few of unusual importance and rarity have been most kindly lent by C. B. Eddy, Paul J. Sachs, and Felix M. Warburg.

The tendency toward the linear schematization that is so marked a characteristic of engraving is already apparent in the work of the anonymous "Master E. S. of 1466," who may conveniently be considered the earliest burinist even if not the earliest engraver. Three prints by him are shown, among them notably the curious and famous *Virgin and Child* (Lehrs 70), printed in white ink on black paper.

The next important engraver was Martin Schongauer of Colmar in Alsace († 1491) who has the double interest of being not only the most prominent German engraver of his century but also the most skilful.

¹Oil on canvas. H. 32 $\frac{1}{4}$ in.; W. 26 in. Inscribed and signed with monogram: AETAE 55 A° 1637 FH. From the collection of Edgar Vincent, at Esher. Published: F. J. Mather, *Art in America*, vol. V, p. 59. Gallery 26.

While for obvious reasons he is classed among the "primitives," there is in fact little that is primitive about his work, which is really to be regarded as the culminating point of a distinct and highly developed phase of civilization. It has a charm and a delicacy which have caused a number of competent connoisseurs to consider him, as the French say, *le plus artiste* of all German engravers, and certainly there are few lovelier prints, more gracious or more sensitive, than such things as his Saint Michael and the Dragon, or Christ and the Virgin Enthroned. Many problems of representation which were to be solved by his juniors remained beyond his knowledge, but within the limits of his convention no one could more fully have expressed himself or have done so with a more brilliant reticence and economy of means.

After Schongauer came Israhel van Meckenem († 1503) who lived and worked on the borders of the Low Lands, and who like Schongauer came under the influence of their school. Utterly lacking in seriousness of purpose and apparently devoid of any distinctly artistic feeling, his religious prints, however interesting as early engravings, are hardly to be taken seriously as works of art. But his failure on this side is compensated by his strength in genre, where his rather humorous personality frequently found quaint and often amusing expression. He really was a raconteur, such a subject for example as The Lovers, in which the door latch is held shut by a knife stuck in the wainscoting, having much of the spirit that is found in some of the fifteenth-century *contes*.

The next artist of importance in northern engraving was Dürer († 1528), who is one of the three or four great outstanding figures in the history of the graphic arts, and who had the fate, unusual for an artist, of becoming one of the great heroes of his nation. So much has been written of him, and his work is so familiar, that it must suffice here to say that the exhibition contains seventeen prints from his hand, among them such epoch-making technical triumphs as the Adam and Eve and the Coat of Arms with the Skull, and such great works of imaginative art as the

Nativity, the Melancholia, and the Saint Jerome in his Study.

Of Dürer's northern contemporaries doubtless the most important engraver was Lucas of Leyden († 1533), whose Milkmaid and David Playing before Saul, are to be considered among the most noteworthy Netherlandish engravings of the early sixteenth century. Possibly the Milkmaid is of all his plates the raciest, the most native, just as it is certainly one of the finest of the early manifestations of the Dutch feeling for genre.

Of the work of the other northern men of this period who are represented in the exhibition, charming and interesting as it is, there is little that can be said at this time, except possibly that the portrait of the Emperor Ferdinand by Barthel Beham († 1540) must be admitted to be one of the finest engraved portraits of its century, even if not necessarily, as has been claimed for it, the greatest portrait of its time and school.

The one outstanding trait of the German and Dutch engravers of the fifteenth century and the first half of the sixteenth, was their constant preoccupation with technical problems and, even among the greatest of them, their tendency at least unduly to emphasize their engraving skill, for many of their subjects seem to have been chosen and arranged rather as lending themselves to technical virtuosity than as the material for more serious creation.

The amount of engraving in Italy in the fifteenth and early sixteenth centuries seems not to have been comparable in amount with that produced in the north, but at the same time there can be little question that its artistic content was more noteworthy. It is not necessary to look far for a reason, since there can be no invidiousness in the statement that in Germany neither art nor life nor thought had been developed to a point comparable with what the Italians had achieved, and after all we must not forget that engraving is only a reflex of the generally prevailing conditions from which it springs.

The earliest Italian engravings in the exhibition come from the three series known to fame as the Sibyls, the Tarocchi Cards, and the Life of the Virgin and of

Christ, in all of which is to be seen an engraving practice which while based upon the technique of the goldsmith's shops is rapidly approximating the linear structure of the style of pen drawing then in vogue, and is as yet guiltless of any specific burinism. With them belong the illustrations by "Baccio Baldini after Botticelli" in the Dante of 1481, famous the world over as the second or third book to contain engravings.

These are followed by a group, which was possibly contemporaneous or even earlier, of the most impressive and magnificent prints ever produced in any medium, the Battle of the Nude Men by Antonio Pollaiuolo († 1498) and a number of the prints by and after Mantegna († 1506). Neither of these masters was either a trained or a professional engraver, Pollaiuolo having made only one print, and Mantegna with his own hand having engraved but seven. As compared with this the early northern engravers had an output, for here it is well to use the phrase of the manufacturer, that is as varied in matter and accomplished in engraving technique as it is enormous in volume. With little exception there is no "charm" in these Italian prints, which are hardly so much engravings as free drawings made on copper for the purpose of being printed, and, even, it must be admitted, they are forbidding in their method of statement and their aloofness from life. And yet, in spite of all this, they are the only prints of the fifteenth century which have that rare quality of intensity which makes them major works of art. As compared with their baldness and directness of statement, their insistent emphasis upon the great essentials, and the grandeur of their lines, there are few prints of any kind or time, let alone the fifteenth-century northern work with its irresistible hunger for petty gossip, which, in comparison, do not fall into the category of *Kleinkunst*. Nothing so uncompromisingly trenchant, nothing so clearly logical, nothing so unswervingly immediate, have the graphic arts elsewhere produced. As one analyzes one's emotions before Mantegna's Risen Christ between Saint Andrew and Saint Longinus one is aware, as Pascal was, that "le silence éternel de ces espaces infinis

m'effraie"; and therein lies the inhibition, if it be permissible to call it such, of these things. One cannot become familiar with them and one cannot frequent them, for their tonic is too strong and dangerous, and their way lies madness.

Following in the train of these two men and their circles came a miscellaneous group among whom stand out such an historically important artist as Jacopo de Barbari († before 1516) and such a delightful one as Julio Campagnola († after 1514), both of whom came under the influence of Dürer, and both of whom, possibly in consequence of that fact, were technical innovators. Campagnola was probably the first engraver to attempt engraving in tones rather than lines, his Saint John after Mantegna being as important as an example of technique as it is remarkable as a work of art.

Zoan Andrea, Mocetto, Giovanni Antonio du Brescia, and Julio Campagnola all engraved designs by Mantegna, but somehow they have never fallen under the curious distaste which modern collectors have formed for reproductive engraving, a fact that is possibly explained by the great beauty of those designs and their destruction or disappearance from sight. Many of the drawings and paintings after which Marc Antonio († about 1530) worked have, on the contrary, been preserved, and as a result he suffers from the taboo of the original. Now of course there is no denying that Marc Antonio did engrave after the designs of Raphael and Michael Angelo and Julio Romano, or that he copied many of Dürer's coppers and even a considerable number of his woodcuts, but if one stops to think of it it was rather fine company that he kept, after all, and he kept it, moreover, at a time when the technique of reproductive engraving had been so little developed and its imitative capacities so little explored that he was unable to subordinate himself. His early plates are quite in the primitive vein; he then, through copying, absorbed Dürer's technique; and finally, on going to Rome, where his fortunes were attached to Raphael, he worked out a synthesis of German and Italian methods which in its supple simplicity was to serve as the ideal of engraving technique

for generations to come. One may say what one will about Marc Antonio, may emphasize to one's heart's content the derivative nature of much of his work, but the fact remains, and it is no mean one, that for three hundred years he reigned as the greatest of engravers. Whether or not they are based on sketches by other men, or contain elements borrowed from incongruous sources, such prints as the *Vintage*, the *Climbers*, *Adam and Eve*, and the *Judgment of Paris*, have a dignity and a spaciousness that is unforgettable. Other engravers have done many things but in the plates of no other man can one find so copiously such magnificent and stately compositions, such flowing contours, or such a nobly simple statement of such lovely gesture. One may almost say that he stands or falls with no less a person than Raphael himself.

After his time, for obvious economic reasons, there was little engraving, saving for portraits, that was original, and it was not until after the lapse of three hundred years, when Blake († 1827) produced his plates for *Job*, that engraving again and for the last time was used as the medium for noble and imaginative work. In the meantime the portrait had been developed in a

most amazing manner. Just as Israel († 1503) had done his *Man in a Turban*, Dürer († 1528) the *Archduke Frederick* and the *Cardinal of Mainz*, and Beham († 1540) the *Emperor Ferdinand*, so did Marc Antonio († about 1530) do *Aretino* and *Agostino Carracci* († 1602) the aged *Titian*, but memorable and fine as some of these portraits are, it was not until Goltzius († 1616) in the Netherlands produced such plates as his *Henry IV* that the engraving of portraits was set on the way that it was to follow to its greatest triumphs. It culminated, logically enough, in the dry atmosphere of the court of Louis XIV, where Nanteuil († 1678) made that series of faces, such as those of *Loret*, *Michel le Tellier*, and the *Cardinal de Retz*, which have ever since been regarded as the last word of brilliantly sober portraiture. With these last, for contrast and the sake of sentiment, has been placed the only mezzotint in the exhibition, the portrait of *Amelia Elizabeth of Hesse* by *Ludwig van Siegen* († after 1676), the first mezzotint portrait ever made and the forerunner of that great group of reproductive engraved portraits which is one of the chief glories of eighteenth-century England.

W. M. I., Jr.

NOTES

PRIZE CONTEST IN THE HIGH SCHOOLS. In connection with the celebration of the fiftieth anniversary of the founding of the Museum, the Trustees of the Museum, at the suggestion of the President, Robert W. de Forest, offered to each High School in Manhattan and the Bronx a prize for the best composition written by a pupil of the school on the topic "A Visit to the Metropolitan Museum" or some nearly related subject. These prizes—framed photographs—are to become the property of the respective schools, but an additional prize—also a framed photograph—will be awarded to the writer of the composition adjudged best among the prize-winning compositions, for his own possession. Eight High Schools have entered into this contest and the decision of the judges has been rendered; the actual awards will be

made at the opening of the school year in September by Mr. de Forest. During the summer the pictures are hung in Class Room B in connection with the exhibition of the educational work of the Museum.

COLUMBIA UNIVERSITY SUMMER SCHOOL VISITS. Over two hundred students from the Columbia University Summer Session paid prearranged visits to the Museum on two days recently, July 8 and July 12. As usual, these students represented many states and from their previous training had a diversity of interests. Accordingly Egyptian antiquities, the decorative arts, Chinese art, and paintings attracted members of the group, who saw the best examples in these respective branches under the direction of members of the staff.

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The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.